

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## JOHN WHITE ALEXANDER

TRUSTEE OF THE METROPOLITAN MUSEUM  
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### IN MEMORIAM

At a meeting of the Board of Trustees, held Monday, June 14, 1915, the following memorial resolution was adopted by a rising vote:

THE Trustees of The Metropolitan Museum of Art record with deep regret the death of their associate for many years, John W. Alexander. Coming to the Board of Trustees by virtue of the distinguished office which he held as President of the National Academy of Design, he from the first until within a few days of his death devoted his thought, time, and energy to the interests of the Museum with a zeal that no elective trustee could surpass. As a member of the Executive Committee and of the Committee on Purchases, and Chairman of the Committee on Paintings, he assumed a full share in the duties and responsibilities of administration devolving upon the Trustees. Assiduous in his careful attention to every subject requiring his consideration; broad in his views, yet discriminating in his tastes; calm in his judgments, yet firm in his convictions, he rendered to the Museum service of inestimable value. Always the high-minded, courteous gentleman, he so endeared himself to his associates as to make their personal loss felt in no ordinary degree.

The Trustees further record their appreciation of the admirable and refined talent of Mr. Alexander and his notable achievements and widely recognized eminence in the world of art, and express their satisfaction that so many representative works from his hand honor the walls of the Museum.

### DEPARTMENT OF FAR EASTERN ART

AT their meeting on June 14th the Trustees of the Museum voted to establish a Department of Far Eastern Art, and to appoint as its Curator Mr. S. C. Bosch Reitz. The creation of such a department as one of the main divisions of the Museum, with a trained expert at its head, has been under consideration for a number of years, but various circumstances have hitherto prevented its being carried into effect. The purpose in mind has been to bring all the examples of Far Eastern art in the Museum under the charge of one competent authority on the subject, even though some of them are held under conditions which prevent their being brought together, and to rely upon the same authority for guidance in the systematic organization and development of this collection henceforth.

As it is now to be organized, this department will include the arts of China and Japan, and those of other countries which have close artistic affiliation with them, such as Korea and Thibet. For the present the exhibition space devoted to the new department will necessarily remain as it is,

there being no room for substantial change or expansion, but with the growth of the building it is to be hoped that these conditions may be improved, both in size and character, and that our collection of the arts of the Far East may grow in proportion.

Mr. Reitz, who is to be the Curator, is well known among European collectors as a connoisseur of Oriental ceramics, a subject which he has made a specialty for a number of years past. His knowledge of it will make him a valuable acquisition for New York, because of the widespread interest in the subject here, outside of the Museum as well as in it. With ceramics as his specialty, he has also occupied himself with other forms of Oriental art, and comes to us well qualified to undertake the various responsibilities which will devolve upon him. He is a native of Amsterdam, which has been his home up to the present, though much of his time has been spent in study and travel outside of Holland, including a year in Japan. He has never held a museum position before, but was about to receive an appointment at the Louvre last summer, when the outbreak of the war caused its postponement by the Ministry, with the result that he came to America this spring to study the collections in the United States, and advantage was taken of this opportunity to secure his services for the Museum. He will begin his duties in September.

E. R.

#### THE SAMUEL ISHAM GIFT OF JAPANESE COLOR PRINTS

READERS of the BULLETIN will recall the admirable article upon Japanese Color Prints, by the late Samuel Isham, which appeared in the issue for May, 1914. A more comprehensive, brief summary of the value of such prints as works of art could not well be written. The Museum collection of these prints has now been enriched by two hundred and thirty-six examples from the collection formed by Mr. Isham, who died in the summer of 1914. They come to the Museum as a gift from Mr. Isham's estate, and have been presented in accordance with his wishes.

These prints are a very well-selected group and have rather special value for Museum purposes, since a number of them have historic as well as aesthetic interest, and the large variety of types helps to make the Museum collection a representative one. Included in this gift are notable works by all of the leading Ukiyoe artists, Sharaku alone excepted. By Moronobu there are seven ink prints of a set of views of the Yoshiwara. One of these is colored by hand—the work of some former owner. All are in fine condition and are characteristic examples of the artist's style. By Okumura Toshinobu there is that extreme rarity, an ink print from an "orihon" or folding album. This is the only print by this artist that the writer of this article has ever seen which is not of the "hosoe" size, and colored by hand. Another rarity is a fine Urushi-ye, or so-called lacquer print, by Nishikawa Yoshinobu. Torii Kiyomasu and Torii Kiyonobu are represented by twelve charming urushi-ye and beni-ye (two-color prints in pale rose and green) of delightful quality. Those signed Kiyonobu are all by the second artist of that name, assuming that there were two, as it is evident that there must have been unless the first Kiyonobu lived and worked for about a quarter of a century beyond 1729, the year in which several writers, Japanese and European, state that he died, at the age of sixty-five, and was buried at Seishōji, Asakusa. All of the five prints in the Isham gift that are signed Torii Kiyonobu are of later date than 1729. The earliest is a hand-colored print of a theatrical scene. As one of the actors is Sanogawa Ichimatsu, whose first appearance on the Edo stage was in November, 1741, it can be definitely ascribed to the year 1742, and probably to an early month, as at the end of the year the beni-ye prints began to be made, and by reason of their novelty, beauty, and the economic advantage their cheaper production gave to the publishers, quickly superseded the hand-colored prints, except for the large sizes which could not at first be produced successfully by the new process.

Two hand-colored prints by Torii Kiyotada are not only very rare, but are exceptionally beautiful examples of that ar-

tist's work. The writer of this article cannot recall having seen any others that can be compared with them. By Torii Kiyomitsu there are five prints, all of much interest, and one of them, a pillar print of an actor, is of distinguished quality. Torii Kiyohiro is represented by five excellent prints; and Ishikawa Toyonobu by the same number, one of which—a group of women and children gathering shells at the seashore—is an important work of large size. By Toyonobu's short-lived son Toyomasa is the complete set of twelve prints, in perfect condition, representing children's games for each of the twelve months, upon which the reputation of Toyomasa as a young artist of much promise chiefly rests.

Among nineteen prints by Harunobu and his school are several of great beauty. A pillar print of a young woman holding a dog deserves particular mention, both for its line composition and for its harmonious color. There are thirteen prints by Koryūsai, all of more than usual interest, and one, a pillar print representing a young woman leaping from the balcony of Kiyomizu temple with an umbrella as a parachute, is one of his rarest and most charming designs. By Katsukawa Shunshō and his pupil Shunkō there are eighteen prints of actors in costume, which cannot fail to delight all those who appreciate subtle draughtsmanship and exquisite color. By Shunyei there are four prints of distinguished design, and of exceptional quality from a technical point of view, considered merely as prints. Two of these have very much the characteristic manner of Sharaku, who, indeed, may have developed his style from that of Shunyei.

Fourteen prints by Kiyonaga and four by Shigemasa include excellent, though not the finest, works of these artists. By Shunchō there are five, two of which are exceptionally rare early designs in the style of Shigemasa, and one is a charming triptych. Among nine prints by Eishi are superb impressions of two of his finest triptychs and a good impression of a third, which, however, is not in quite as perfect condition as the others. By Toyokuni there are only two prints, but both are distinguished: one is a large head of an actor

in the style—not quite assimilated—of Sharaku; the other is one of his best triptychs, a street scene in the Yoshiwara, noteworthy because of its fine color and the quality of the impression, which is from



SEGAWA KIKUNOJŌ AND ICHIMURA  
UZAEMON BY TORII KIYONOBU II

unworn blocks and, although sharp and crisp, is quite free from hardness.

Utamaro is represented by thirty-nine prints, many of which would call for special mention did space permit. It will suffice, however, to draw attention to a few of these. Of the five triptychs, one is an unusually fine impression of "The Pleasures of the Taiko," the print that got the artist

into trouble with the Bafuku government, because of the supposed reference to the reigning Shogun, and resulted in his imprisonment and physical breakdown. Also noteworthy are the remarkable designs in which the famous Kintoki and his foster-



ACTOR IN COSTUME  
BY KATSUKAWA SHUNSHO

mother Yama-uba appear. So are the two rare works in which the artist has introduced Ōtsu-ye, or figures drawn in the style of those painted by Matahei of Ōtsu, whose rapid sketches, sold to travelers who passed through Ōtsu, one of the towns on the Tōkaidō or highway between Kyōto and Edo, were the precursors of the Ukiyoe prints.

The examples of Hokusai's work are not many, but with one exception they are rare and are remarkably fine impressions in flawless state. The half-dozen prints by Hiroshige are also fine early impressions—the sort that are not often seen, although ordinary impressions are common. Of especial interest are four unpublished drawings for a series planned to be issued by an Ōsaka publisher. These show how careful the artist was to make little changes in his designs whenever he could improve his compositions by so doing. The touches of red in these drawings indicate erasures, i. e., lines not to be engraved.

This enumeration is of course not complete; and besides the prints already noted, there should be mentioned an unusually fine triptych by Eizan, one by Kiyomine, an ink impression from the key block, and several surimono of more than ordinary interest. Altogether, this group of prints forms a highly important addition to the Museum collection.

FREDERICK W. GOOKIN.

#### THE EGYPTIAN EXPEDITION<sup>1</sup>

THE MONASTERY OF EPIPHANIOS AT THEBES

THE excavations conducted by the Metropolitan Museum on its concession at Thebes during the winter of 1913-1914 were again at the site of the Monastery of Epiphanios, mentioned in a previous number of the BULLETIN.<sup>2</sup> The work at this point has now been completed, and all of the material found on the site, both literary and archaeological, is in course of preparation for publication. The work in the field was supervised by Mr. H. G. Evelyn-White and myself; the plans, maps, and drawings were made by Mr. L. F. Hall; the Coptic inscriptional material is now in the hands of Mr. W. E. Crum and the Greek is being treated by Mr. Evelyn-White. To the

<sup>1</sup> This is the third in the series of reports on the work of the expedition during the season of 1913-1914. The previous reports were published in the BULLETIN, Vol. IX, No. 10, p. 207, and Vol. X, No. 2, Supplement.

<sup>2</sup> Volume VII, page 189.



FIG. 1. NORTH SIDE OF SHEIKH ABD EL KURNEH HILL.  
SHOWING THE POSITION OF THE TOMB OF DAGA AND THE MONASTERY OF EPIPHANIOS



last two I owe the translation of letters and graffiti quoted below.

Evidence was obtained to fix the date of the foundation of the monastery at the beginning of the seventh century after Christ and to show that it was occupied throughout the following eventful hundred years. This was a period which saw the final overthrow of the Byzantine domination in Egypt and the rise of the Arab power, and it may fittingly be described as the end of Egypt's ancient history, and almost as the threshold of the Middle Ages. The monastery has an additional interest to the student of Egyptian civilization as being one of the smaller institutions founded by members of the National (Coptic) Church in the days of its greatest importance, and so a digression to trace the course of events which produced that church, and the later events which happened during the existence of this monastery, may be of interest to the readers of the BULLETIN.

In the fifth century A.D. the three powerful patriarchs of the church were those of Rome, Alexandria, and Constantinople. The history of the period was marked by rivalries for the position of supremacy among them, which came to a head when the Patriarch of Alexandria, Dioscuros, espoused the cause of the heresiarch Eutyches, who taught that there was only a divine nature in Christ after the Incarnation, and so was regarded as the founder of the Monophysites (i. e. "One-Nature-ites"). The Council of Ephesus, called in 449 to decide the matter and presided over by Dioscuros, ended in riots during which the Patriarch of Constantinople was murdered. Leo the Great, of Rome, refused to recognize the council, or its acceptance of the Eutychian doctrine, and was promptly excommunicated by Dioscuros; but a second council, called at Chalcedon in 451 A.D., not only condemned the teachings of Eutyches, but deposed Dioscuros from the patriarchate of Alexandria, and persuaded such of the Egyptian bishops as adhered to its rulings to elect an orthodox successor in his stead. The mass of the Egyptians, out of loyalty to their primate, and considering the whole question as one of national liberty, persistently refused to

recognize the decisions of the council or the new patriarch, and on the death of Dioscuros in exile, elected a successor as head of the national church. From that day two patriarchs claimed the see of Alexandria, while the breach of doctrine, soon losing all meaning for both sides, was widened by the oppressive attitude toward the heretics on the part of the Byzantine rulers.

Throughout the two centuries following the Council of Chalcedon, Egypt became one of the most turbulent and restless provinces of the whole Byzantine Empire. Resentment at the domination of foreigners was thereafter intensified by the perpetual feud between the religion of the rulers and that of the Copts, and Egypt sank into a state of chronic disorder, of persecutions and reprisals, petty rebellions and outbursts of brigandage, incursions of Persians from the north and of Nubians from the south. The Copts themselves were not free from schisms, but they were one in their abhorrence of orthodoxy; and when in the early years of the seventh century A.D. the deformed and illiterate usurper Phocas seized the crown in Constantinople, the detestation in which the Egyptians held him for his barbarities was further inflamed by his being regarded as head of a foreign power and a hated creed. The revolt against Phocas by Heraclius found immediate support in Egypt. In 609 A.D. the smoldering insurrection broke out, a bloody campaign followed, and in the following year came the final success of the rebellion and the proclamation of Heraclius, already victor at Constantinople, as Emperor.

There was promise of peace in Egypt, for Heraclius seems to have made sincere efforts to win the complete adherence of the Copts, to whose aid he owed much; but already there was arising a storm in the East which was about to devastate the Empire. In the reign of Phocas, Chosroes, King of Persia, conquered Armenia; at the moment of the coronation of Heraclius Antioch fell; and five years later Jerusalem was given to the sword, the Holy Rood was carried off, and all Palestine pillaged. Hordes of refugees flocked to Egypt, where



they had scarcely settled down and founded monasteries in Nitria and elsewhere, and the Patriarch of Antioch had barely been admitted into communion with the Coptic Church, when the invaders arrived in Egypt, A. D. 617, took Memphis and Alexandria, and marched up the Nile with savage ferocity indiscriminately directed



FIG. 3. GRANARY STAIRWAY

at all the inhabitants. Egypt, as far as Assuan, was pillaged and the monks scattered through the desert, as the Persians battered down the walls of their monasteries. By an inconsistency peculiar to the Oriental character, Chosroes became a lenient, if somewhat contemptuously tolerant, ruler after the conquest; but in 627 A. D. the crusade conducted by Heraclius forced the withdrawal of the Persian army from Egypt. Heraclius recovered both the Cross and the Empire and at this, the climax of his career, made one final attempt to

unite the Coptic with the orthodox church by a compromise, which however was fated to fail through the bad policy of his agents.

The patriarch sent out by Heraclius, on finding that immediate submission to the terms of the compromise was not obtainable, inaugurated a persecution of the Copts accompanied by barbarous tortures of all who refused to subscribe to the decrees of the Council of Chalcedon. Benjamin, the Coptic Patriarch, fled into the Thebiad and hid in a little monastery at Kus a few miles below Luxor. The whole country was seething with discontent and all but outward rebellion against the Emperor, when the final catastrophe to the Byzantine rule in Egypt arrived. At the height of the career of Heraclius, Mohammed, the Prophet of Islam, flushed with his conquest of Mecca and his organization of the newly created Arabian nation, launched the Muslims against the Empire. The Prophet died at the outset of the war, but the first two Khalifs achieved success after success against the Emperor, broken in body and spirit, and his subjects, weakened by the long struggle with the Persians and by the controversies in the church. Damascus and Jerusalem fell, and in 639 A. D. 'Amr ibn al 'Asi rode into Egypt with three or four thousand Arab horsemen. It is a commentary on the state of the country that so small a force could conquer it; and yet almost without effort the imperial forces were completely defeated in 641 A. D. In the meantime, so bitter had been the hatred felt by the Copts of Upper Egypt for their governors and religious persecutors, that there was very little hesitation on their part when the occasion came to change their allegiance. With the exception of one revolt in Alexandria in the first years of the Arab domination, the second half of the seventh century passed off in quiet. The Arab government showed itself more just and more tolerant than any that had been in the land for many a year, and there was a total absence of persecution in the name of religion.

In all probability, Epiphanios founded his little monastery in the desert hills of Western Thebes at least as early as the rebellion of Heraclius; he lived there during



the invasion of the Persians, and if he was already dead by the time of the Arab conquest, at least his immediate successors were in occupation of the place.

Thebes had long since ceased to exist. The town of Jeeme, called Zamut in ancient times when Rameses III built there the Temple of Medinet Habu, had invaded the temple precincts with the passing of the pagan religion. In Coptic times it obtained considerable dimensions; even recently the remains of one of its churches existed in a court of the temple, and its cemetery covered a large area on the nearby desert; its ruined houses still rear their walls two stories or more high. In the hills and cliffs and tombs of the neighborhood dwelt anchorites and monks all through the seventh century. In a lonely cranny in the precipices to the south there lived an anchorite whose dwelling-place was considered of great holiness by the faithful who visited it; in the Valley of the Queens and on top of Kurnet Murrai there were little monasteries; the temple of Deir el Medineh was turned into the "Monastery of the Town" or the "Church of Isidore the Martyr," and Deir el Bahri became the "Northern Monastery" or the "Monastery of Phoebamon," where dwelt at one time Abraham, Bishop of Erment; many of the tombs in Sheikh Abd el Kurneh and back of the hill, and others overlooking the Asasif and in Dra Abul Nagga, near the monastery called Deir el Bakhit, were turned into the dwellings of monks; even some of the royal tombs in the Valley of the Kings were inhabited by anchorites who were visited by a certain Bishop Ananias, of Erment; and finally there was a large Christian settlement at the starting-point of the Farshut road.

The monastery of Epiphanios was built upon the northern end of Sheikh Abd el Kurneh Hill, in figure 1 just to the left of the center. The nucleus of the monastery was the tomb of the Eleventh Dynasty Vizier Daga, long before ruined, but partly cleared out by the monks (see figure 2). In the portico there was constructed a sort of assembly hall, possibly a chapel, with low benches around the walls where the monks sat, and slightly recessed, arched

panels above, where they had written in red quotations from the works of the Fathers denouncing the heresies of the early church. Among the dogmatic writings here displayed for the edification of



FIG. 4. AN ANCHORITE'S MUMMY

the monks whenever they assembled were the Synodicon of Damian in Coptic and an Epistle of Saint Athanasius, Patriarch of Alexandria, in the original Greek, known heretofore only in Latin translations. Steps leading up from the "Chapel" entered an irregular building of rough stone and brick, outside of which stood the large tower—the

keep, which was an invariable feature of the early semi-fortified monasteries of Egypt. The tower was substantially built with massive walls of brick from the nearby tombs, and was at least two stories high, with a stairway and three rooms below, all windowless and used as store-rooms. There was a second, smaller tower, and a bakery in the west court, and around the whole was built a strong brick boundary wall. Later, new buildings were added to



FIG. 5. POTTERY OSTRACON

the east with a lower, thinner boundary wall about them. Outside the walls there was a little cemetery with a domed structure in the middle, and in the course of time, eleven graves. As other anchorites joined the community, the tombs westward were partly cleared out and cells constructed in them as dwellings and as work-places, and near two of the latter there were stables with subterranean granaries excavated in the soft rock. Grain and fodder were poured into them through terracotta pipes leading from the building above, while steep narrow stairs for the bringing out of the daily supplies, led down to the bins below (see figure 3).

Of the lives and history of the monks of this monastery there is an unusual amount

of information in the documents written on papyri and ostraca which we have found on the site, and especially in a will on papyrus which has been for many years in the Cairo Museum.<sup>1</sup> From these sources we learn that Epiphanius, the anchorite, friend of Psinthios, Bishop of Koptos, and among the people of Jeeme a very influential and highly revered personage, took to himself a companion, Psan, and together they set about building the tower while they dwelt in the nearby tomb. Epiphanius died and was buried on the spot, and Psan admitted to his company first Jacob, who finished the tower, and then Elias, and they, on the death and burial of Psan, joined to themselves Stephen. At a later date an Isaac and a John and probably others were admitted to the company, first as pupils and eventually as full brothers, of whom there were never more than two at once. As the cemetery of the monastery contained eleven graves, about a century, more or less, must have been the span of its life. The monastery is described in the will of Jacob and Elias as the caves, that is, tombs, the tower, and the dwellings with the chattels and books within them. The same document states that the domain was bounded on one side by the road to the monastery of Saint Phoebamon, at Deir el Bahri, and this road must, from the lay of the land, be that followed by tourists today from Medinet Habu—Jeeme—north to Deir el Bahri; in figure 1, it can be seen along the base of the hill. On another side it was bounded by the path to the caves of Abraham and Ammonios—probably on the east face of Sheikh Abd el Kurneh Hill, at the left in the photograph; on the third side the boundary was the "path of the valley," a short cut still used as the quickest way from Medinet Habu to Deir el Bahri, through the valley on the right of the photograph; and finally, on the fourth side the boundary was the hilltop.

Visits to the monks of the little monastery were frequent in ancient times. Bishop Psinthios of Koptos, in exile and in hiding at the time of the Persian invasion, lived in one of the tombs nearby and ap-

<sup>1</sup>Crum and Steindorff, *Kopt. Rechtsurkunden*, No. 75—Revillout, *Actes*, No. 3.



FIG. 6. LETTERS ON PAPYRUS. THE ONE AT THE TOP IS FOLDED WITH THE ADDRESS ON THE OUTSIDE

pears to have remembered ever after his friend, the hermit Epiphanius. The townsfolk of Jeeme came often to the monks, some with amphorae of wine on which were written their names—John, Jacob, Isaac, Esdras, and Maria. Others who were admitted to the cells wrote on the whitewashed walls requests reminding the monks to intercede for them in their prayers. Some of these graffiti were in Coptic, some in Greek, and a few even in Syriac; some were merely short scribbles such as "God of the Holy Powers and of Apa Epiphanius and ye prayers of the Saints, help thy servant Jacob and all his

Some cast amusing side-lights on the life of the little community—a man writes, "Be so good and go to the dwelling of Apa Stephen and bring my sandal. Verily I forgot it yesterday." Good papyrus was scarce in the town and frequent were the apologies for writing on potsherds. "Isidorus the humble writes and enquires after his honored fathers Apa Isaac and Apa Elias. Be so kind, if you have good papyri as you told me, send them to us by the man who brings this ostrakon to you." A longer letter addressed to Apa Isaac with what passed for an elegantly phrased greeting, is about the need of a cook: "Before speaking

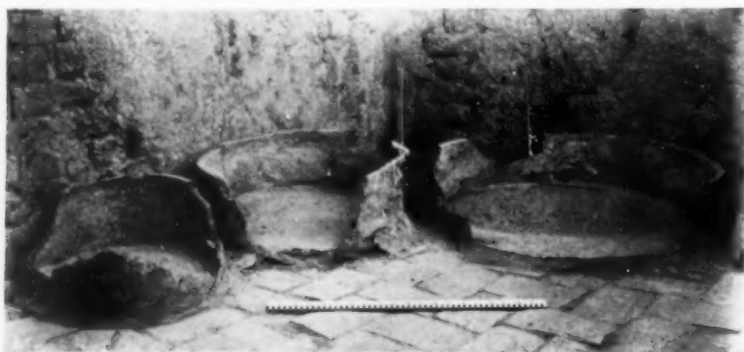


FIG. 7. GRAIN BINS IN THE TOWER

house!"; "Remember me in prayers to the Saints. I am Agapetus, a sinner and Theognetus my little son. Pray for me!"; or "O Lord help thy servant Joseph, the physician, and all his house. Amen, Lord, Amen!" More pains were taken by others, the Gospels were quoted, and one Marcus and his family invoked "God of the Holy Powers and the prayers of the Holy Fathers, the Three Hundred Ascetics," closing "And I beseech your Holiness to pray for my soul in peace. Amen."

Scattered in the ruins, tossed into rubbish pits, even buried under floors, we found hundreds of letters on ostraca or on papyri that had been sent to the monks (see figures 5 and 6). For the most part they are from or about people of Jeeme, but now and then one turns up from a man in Erment a few miles to the south, or from Koptos, the see of the diocese, a day's journey northward.

of the matter of our humbleness, we enquire after thy honored fatherhood with all our souls. Be so kind and remember us in the lifting up of thy holy hands," in other words, in praying, which was done standing, with raised hands. "Further be so kind, if the matter is easy for thee and thou find a man going north to the dwelling of Apa John of Peshweb, please ask him in thy name to send in to Koptos and seek for a baker who knows how to bake well and knows how to make butter." Some one of the brotherhood seems to have had cause for complaint against a dealer in grave-clothes. Twenty-eight "pairs" altogether had been delivered and the dealer remained still seven "pairs" in arrears, but with the letter which we have he sends fifteen "pairs" by the hand of Constantine and writes that last year "I told my brother Apollo to ask you to be so kind as to take six 'pairs' and

sell them for thyself" and now he asks him to "take another two 'pairs' and sell them for thyself on account of the trouble thou has taken for me." The seven "pairs" long due and the eight as a gratuity make the fifteen now sent.

Of more serious purport are the appeals to the monks to advise and guide the people and arbitrate the disputes of the neighborhood. The Mayor Shenute and the head

Lord Father, who is in God's temple, Apa Epiphanius, the prophet and anchorite; from Joseph, this humblest of archdeacons." Joseph had been persuaded by the bishop not to make the journey to Epiphanius in person because he was too ill to travel. Therefore he writes, "Indeed as I long to see God, so do I long to see the blessed face of thy holy Fathership, and have thy blessing and thy entreaties to the



FIG. 8. MODERN WATER-WHEEL

men of Jeeme seek to enlist the influence of the "modern psalmist" Apa Epiphanius to intercede for them in an affair with the Mayor Victor of Taut regarding the faithful in Taut and Tabennese. Apa Elias persuades a certain Jacob and another man to put in writing their agreement to cease their lawsuits against each other and Jacob promises to "submit to this document" in which he is bound, if he "should dare at any time to go to law with his opponent concerning any matter, to pay six ounces of pure gold." One of the letters on papyrus is addressed on the outside to "My holy

Lord for me, that He may have mercy on my wretched soul, for I know that He will hear thee and accept thy prayer. For a multitude of trials are come upon me through wicked and guileful men." His patrimony and a shipload of merchandise have been seized by one Colluthus and the magistrates have brought him to poverty. "Therefore I have desired to lead the solitary life, fleeing and dwelling either in some desert place or in a monastery in the monkish habit, so that I should no longer be subject to the priesthood, but rather take thought for my sins." Years before, he had



asked to be allowed to join Epiphanius, but the latter felt him unfitted for the ascetic life, and seems to have warned him to remain with his family, advice which he does not appear to have followed. But now "broken, lying bed-ridden and carried in and out" he beseeches Epiphanius to pray for him "and what the Lord shall reveal unto thee, do thou inform me thereof. . . . And be so good as to appoint prayers and a fasting rule for me befitting my

A great number of the ostraca deal with accounts, some with legal matters, and still a great many more contain biblical quotations or liturgical and homiletic matter. A list was discovered of a dozen or more volumes of patristic literature which had once been in the monastery, and ostraca have been found with apothegms, teachings, and sermons of many of the early Fathers, both of Egypt and other lands. Of the devotional writings some of the most inter-



FIG. 9. WATER-WHEEL POTS; THE LOWER LEFT-HAND ONE MODERN, THE REST FROM THE MONASTERY

sickness and old age and, even be it lying down, I will perform them. My holy Father pray for me . . . to God unto whom thou art well pleasing. I salute the holy feet of thy Saintliness until such time as God makes me worthy to do so face to face." In closing he says, "Here is a little book which I have sent that thou may have comfort from it," and one is immediately reminded of the little book which we found in the monastery and which is now in the Cairo Museum.<sup>1</sup>

<sup>1</sup> Illustrated in the BULLETIN, Vol. VII, p. 189 and fig. 7.

esting are a set of five ostraca, found together in one of the smaller cells, and all written in one hand in Greek. They are "troparia," with one exception practically complete, celebrating the Virginity of the Theotokos, the Birth of Saint John the Baptist, the Baptism of Christ, the Crucifixion and Resurrection, and the Supremacy of Saint Peter.

The history of monasticism in Egypt shows all the stages of development from the simple habitation on the outskirts of a village, such as that in which Saint Anthony retired for solitary meditation in the early

days of the fourth century, to the enormous communities of ascetics such as that presided over by Pachomios shortly afterward. In all cases there is first the hermit period in which one or more ascetics lived a life of solitude in the same locality; secondly comes the period when a partly organized community springs up about the cell of a hermit of established fame; and finally the establishment, in the third period, of a definitely codified rule of monastic life and the erection of monastic buildings, all under the absolute control of an abbot. The foundation of Epiphanius seems to have passed through the first and second periods and to have been on the threshold of the third. As we have seen, Joseph applies to Epiphanius, with the consent of his bishop, for a fasting rule, and although we do not know whether a uniform set of such rules was fixed for all the members of this little community, the finds in the monastery show that the monks led the lives which were common to most of the orders of the day.

The making of baskets, mats, and ropes of grass and palm leaves, and the weaving of linen cloth are frequently mentioned in the lives of the early Egyptian Fathers. Anthony wove baskets that he might not be a burden to any man, and might give gifts to the people who came to visit him; Macarius taught his disciples to make baskets in exchange for bread; in the monasteries of Nitria the monks so worked at the weaving of flax that there was no needy man among them, and among the followers of Pachomios there were shoemakers who sent out the younger brothers to peddle their work among the villagers. Such was the life at the Monastery of Epiphanius. Leather scraps fallen from a shoemaker's bench were found; all over the site were scattered little bundles of palm leaf and of grass for weaving, half-finished strips of mats and baskets, and the waste of the rope walk, while here and there in the cells and in odd corners of the monastery there were looms. We can picture the monks and their disciples, like those under Pachomios, repeating the Psalms and the Scriptures as they were performing their work, and we thus get an explanation of the use to which were put the numerous ostraca

with quotations from religious writings. It was an essential part of the rule of the monastery that it should be self-supporting, hence the two ovens for the baking of bread, the stables for the donkeys, and the large granaries.

From an archaeological point of view our great interest in the site is in the many evidences of the transition through which Egyptian civilization was passing at the time. As we have seen, Egypt was about

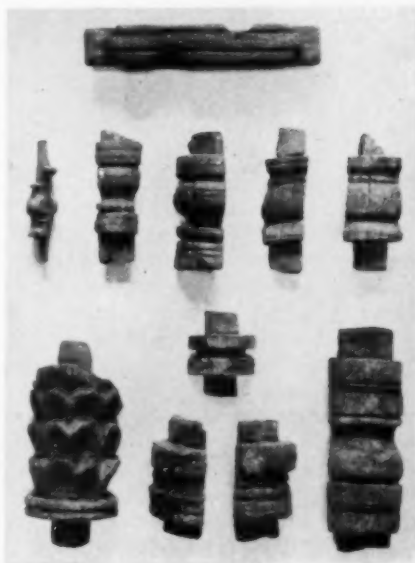


FIG. 10. FRAGMENTS OF LATTICEWORK

to enter the Middle Ages, and mediaeval has been the life of the peasantry until recent years. Ancient Egyptian art and industry were profoundly affected by the innovations of the Greeks and Romans, but it was only in the Byzantine period that the conditions of life in the Arab period were becoming fixed.

A striking example of this transitional characteristic in the customs of the seventh-century Egyptians is shown in the treatment of the dead. Properly speaking, the monks were not mummified. Their bodies were bathed, their feet were tied together, their hands bound to their thighs, and over their bodies were scattered a few

handfuls of coarse salt and juniper berries—survivals of the preservatives and spices of the Dynastic Period. The bodies were then wrapped in layer after layer of linen sheeting and bound with colored linen tapes in imitation of the rhomboid bandaging of the Graeco-Roman Period, and finally outside of all, their leather belts and leather aprons were tied about their waists (see figure 4).

In the industries the mat, basket, and cloth weaves show similarities to both the ancient and the modern types; the looms, so far as they can be reconstructed, were of a type in use today in Assiut; the ovens are just like those in the houses of the modern fellahin, and the round, unbaked clay granaries (see figure 7) are a development of an Empire form found at Lisht, and the precursor of the ones in actual use among the present natives. These connections between ancient and modern Egypt are to be seen in a host of small objects—in the attachments of pack saddles; in the water jar (*gülle*); in the clay sealings from wine jars, of the ancient form, but stamped with Byzantine monograms; and in the lock, which still retained its Roman iron key. But most instructive, perhaps, are two of the principal agricultural implements. Threshing in the Dynastic Period was done by driving donkeys or cattle around the threshing floor on which lay the grain. Today it is done with a sledge-like machine under which are

iron disks that revolve as oxen draw the sledge over the grain on the floor. That this instrument was in use in the seventh century in a form similar to that employed today, is proved by the discovery in the monastery of a runner from such a sledge. From a very early period water was raised from the canals to the fields by means of an apparatus like a well sweep, called today a "shadûf." The Greeks introduced the water-wheel worked by oxen, with an endless chain of buckets to lift the water from the well (see figure 8). How little change has been undergone by the water-wheel might be surmised from the survival of the Greek name for the pottery buckets—*κάρβυς*—in the Arabic "*gadûs*," but it is shown in a striking way by a comparison of the examples of ancient water-wheel pots found in the monastery and those made today in Upper Egypt (see figure 9). Finally, the monastery has provided us with an interesting link between the turned baluster work applied to late Roman furniture and chests, and the latticework which was developed in such rich elaboration in the windows of mediaeval Arab houses. In figure 10 there are shown turned balusters with tenons for assembling with horizontal rails in a form of lattice, and at the top one unit from a lattice window of a design from which early Arab "*mushrabiyeh*" work was probably derived.

H. E. W.



CORNELIA BY HENRY GOLDEN DEARTH

## ACCESSIONS AND NOTES

**E**LECTION OF A TRUSTEE.—At the meeting of the Board of Trustees held on Monday, June 14th, Charles W. Gould was elected a Trustee of the Museum, to fill a vacancy in the Class of 1917.

**MEMBERSHIP.**—At the meeting of the Board of Trustees, held on Monday, June 14th, Mrs. Henry Osborn Taylor was elected a Fellow in Perpetuity in recognition of her recent gift of Japanese prints in memory of her brother, Samuel Isham, one whose help and sympathy were ever at the service of the Museum.

The following were elected annual members:

PHILIP A. CORELL  
RICHARD EDERHEIMER  
JOEL FEDOR  
MISS FLORENCE L. POND  
LAMBERT SUYDAM, JR.

**AMERICAN PAINTINGS.**—Three pictures by American artists have been recently acquired, and two of them are now shown in the Room of Recent Accessions. Hanging in the center is a painting by Cecilia

Beaux called Ernesta.<sup>1</sup> It is a full-length picture of a girl in white seated on a white sofa before a table on which are flowers. Back of her is a mirror. The painting is remarkable for the skilful handling of the whites of the costume and sofa and for the expression of animation and the charm of youth which the painter has succeeded in catching. The art of Cecilia Beaux has been hitherto unrepresented in the Museum. Ernesta is purchased out of the Hearn Fund and will be exhibited later in Gallery 13.

Cornelia<sup>2</sup> by Henry Golden Dearth has also been acquired out of the Hearn Fund. According to the terms of the Hearn gift, it is possible to exchange any picture in the collection for a more desirable example by the same artist. This provision was taken advantage of in the acquisition of Cornelia. Mr. Dearth's picture, Boulogne Harbor, formerly in the Hearn Collection, was returned to the artist as a partial exchange for this painting. Boulogne Harbor was painted several years ago, and being

<sup>1</sup>Canvas: H. 71 $\frac{3}{4}$  in.; W. 48 $\frac{3}{4}$  in.

<sup>2</sup>Canvas: H. 25 $\frac{3}{8}$  in.; W. 31 $\frac{3}{8}$  in.

somewhat in the nature of a sketch, was not satisfactory to Mr. Dearth as representative of his art, particularly in the light of his recent rapid development and the greater distinction of his late work. In the opinion of those familiar with these facts, *Cornelia* is peculiarly suitable in the Museum collection.

It is the picture of a young girl wearing a pink coat and a straw hat trimmed with



ERNESTA BY CECILIA BEAUX

flowers, who sits with hands crossed in her lap. Against the white wall back of her hangs a Japanese print and on a table in front of it stands an Italian drug pot. These articles and the books in leather bindings on the stand at the right show Mr. Dearth's remarkable skill in the painting of still life. In all that he does, the fact is apparent that he has a wide and exquisite appreciation of primitive arts and an unerring sense of quality. His manner of handling paint gives to his surfaces a beauty akin to that which one finds in precious

things of other ages—early illuminations, Renaissance embroideries, or Oriental paintings—and he delights in putting these things in his pictures, sometimes as their principal motives and sometimes as in our work, where they appear as accessories.

In addition to these two paintings the *Portrait of Felix Adler*<sup>1</sup> by Douglas Volk, which was shown at the last exhibition of the National Academy of Design, has been purchased and may be seen at the exhibition of paintings in the Municipal Art Gallery at the Washington Irving High School, where it has been lent for the summer. B. B.

SAINT JOHN AND SAINT LAWRENCE BY BERNARDINO JACOPI OF TREVIGLIO, CALLED BUTINONE.—At the sale of the Blakeslee Collection last April, the Museum purchased this painting<sup>2</sup> by Butinone. It is apparently the right-hand shutter of a triptych of which the other parts are unknown. The work has been ascribed at various times to Macrino d'Alba, *Defendente DaFerrari*, and other artists; but since the appearance of an article on Butinone and Zenale by Herbert Cook in the *Burlington Magazine* in 1904 in which our panel was ascribed to Butinone, this attribution has been generally accepted.

The saints are shown standing against a strip of dark silk. Saint John, in a dark green tunic and a red cloak, holds in his right hand a chalice, and in his left an open book inscribed: *IN PRINCIPIO ERAT VERBUM ET VERBUM ERAT*. At his feet is the eagle. Saint Lawrence, in a deacon's vestment—white alb and a dalmatic of cloth-of-gold—carries the palm branch of martyrdom and the gridiron.

Butinone was a Lombard artist who worked from about the middle of the fifteenth century up to 1507. The dates of his birth and death are not known. His paintings show the influence of the study of Mantegna. Herbert Cook in his article in the *Burlington* sums up Butinone's importance in these words: "He cannot be called an artist of much charm, but in his own austere way he is impressive and as

<sup>1</sup>Canvas: H. 29½ in.; W. 22 in.

<sup>2</sup>Panel: H. 48½ in.; W. 19½ in.





SAINT JOHN AND SAINT LAWRENCE  
BY BERNARDINO JACOPI, CALLED BUTINONE

an exponent of the severer ideals of Paduan art he takes rank among the Lombard painters next after Vincenzo Foppa."

The Museum has not hitherto owned any example of Lombard art before the Leonardesque period.

B. B.

**LOAN EXHIBITION IN THE BRONX.**—The Bronx Society of Arts and Sciences last winter asked the Museum to lend a selection of pictures for a summer exhibition, which request the Trustees granted. The exhibition is installed in the Lorillard Mansion in Bronx Park, the building in which the Bronx Society of Arts and Sciences has had its headquarters since 1908.

The house is a great stone mansion erected about the middle of the nineteenth century on the tract of land which was acquired by Pierre Lorillard early in the century. In the gorge of the Bronx River, not far from the mansion, the Lorillards built a snuff-mill. This mill, which is said to be haunted, is still standing. All this property was taken over by the City for Bronx Park and the mansion was for a time used as a police station.

Recently the building has been placed in the care of the Botanical Garden and, by permission of the Managers of the Garden, the Bronx Society has arranged a gallery on the second floor for the exhibition of paintings. The room is about sixty feet long and eighteen feet wide. Apparently, two rooms have been turned into one; for on one long wall there are two fireplaces and four windows, while the opposite wall is broken by three doors. It is difficult to exhibit pictures properly in a room having walls with this arrangement, but an effort has been made to select works which will show to the best advantage.

The twenty-one paintings chosen are all by American artists and include Carmencita by William M. Chase; Venice by Samuel Colman; The Spinners by Walter Gay; Jerusalem the Golden by Thomas Hovenden; Aurora by Will H. Low; On the Old Sod by William Magrath; Evening on the Harlem River by Arthur Parton; My Bunkie by Charles Schreyvogel; The Bridal Procession by C. Y. Turner; landscapes by Albert Bierstadt, Asher B.

Durand, David Johnson, and John F. Kensett; and marines by A. T. Bricher and J. C. Nicoll.

The Lorillard Mansion is open free daily from 1 to 5 P. M. It is reached by the Third Avenue elevated trains from the Bronx Park station or by trolley from the subway at West Farms.

F. N. L.

**CHANGES IN THE GALLERIES.**—Galleries D 10, 11, and 12 have been closed temporarily, for purposes of reconstruction in connection with the new addition, Wing J. The objects exhibited in these galleries—the classical marbles and bronzes, and the Boscoreale frescoes—have therefore had to find accommodation elsewhere. The bronzes have been moved to C 18, 20, the former gallery of Roman casts, which are withdrawn from exhibition for the time being. The sculptures, with a few exceptions, have been placed in the Fifth Avenue Entrance Hall and in the Library corridor (D 14). No appropriate room could be found to display the Boscoreale frescoes. It is hoped, however, to replace these in their former gallery (D 10) in the autumn; the bronzes and sculptures, on the other hand, will have to remain in their present quarters for some time to come, until their final installation in Wing J.

**BOOKS ON THE ALTMAN COLLECTION.**—As the result of coöperation between The New York Public Library and the Museum, an annotated list of books on the Altman Collection has been published. The list was originally prepared by the Cataloguing Office of the Circulation Department of the Library. It was revised and annotated by the Chief of the Art and Prints Division of the Library, and by the Librarian of the Museum. It appeared first in the May issue of Branch Library News, from which it was reprinted for distribution both at the Library and at the Museum.

As this pamphlet announces, it is "a list of books for those who wish to increase their enjoyment of the Altman Collection . . . and for any others who desire to read about the artists, schools, and objects of art in that collection." It is not exhaustive, but includes a few of the best

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works on the classes of objects of art found in the collection—painting, sculpture, goldsmiths' work, enamels, Chinese porcelain, furniture, tapestries, and rugs. With only two exceptions, these may be consulted in the Library of the Museum.

**NEW FLOOR PLANS.**—On page 157 is reproduced an example of the new floor plans which have been placed in frames on the walls of the different rooms of the Museum, wherever space has been found available. These differ from earlier floor

plans both in including the most recent addition to the building now occupied (Wing H), and in the complete index to the collections which has been printed with the plans themselves. Thus they become comprehensive guides to the collections themselves as well as to the location of the rooms. For example, if a visitor becomes interested in the enamels in the Altman Collection and desires to see what other enamels the Museum possesses, he may turn to the plan and find out the different galleries in which enamels have been placed.

## LIST OF ACCESSIONS

JUNE, 1915

CLASS	OBJECT	SOURCE
CERAMICS	†Rhages bowl, about ninth century; Rhages bowl, twelfth century, Persian	Purchase
	†Tile, twelfth or thirteenth century; plate, seventeenth century—Persian	Purchase.
	†Two Bokhara plates and a Koubatcha plate, Persian, seventeenth century	Purchase.
	†Bottle, plate, and Bokhara plate, Persian, seventeenth century	Purchase.
PAINTINGS	*Portrait of Dr. Felix Adler, by Douglas Volk	Purchase.
	†Cornelia, by Henry Golden Dearth	Purchase
	†Ernesta, by Cecilia Beaux	Purchase.
TEXTILES	†Brocade, Asia Minor, sixteenth century; brocade and brocade, Persian, seventeenth century	Purchase.
COSTUMES	†Hat, French, about 1870	Gift of Dr. George T. Jackson

## LIST OF LOANS

JUNE, 1915

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Eighth Egyptian Room)	Ushabti figure, faience, Saite period	Lent by Walter Alfred Roselle.
ARMS AND ARMOR (Wing H, Room 9)	Pair of Maximilian greaves and sollerets, about 1520—German	Lent by Dr. Bashford Dean.
(Wing H, Room 5)	Two shields, Indian, nineteenth century	Lent by Dr. Bashford Dean.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

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CLASS	OBJECT	SOURCE
CLOCKS, WATCHES, ETC..... (Floor II, Room 32)	Watch, French, eighteenth century.....	Lent by Mrs. Robert A. Gardiner.
FANS .....	*Three fans, French, period of Louis XVI .....	Lent by Mrs. Robert A. Gardiner.
JEWELRY .....	Chatelaine, French, eighteenth century .....	Lent by Mrs. Robert A. Gardiner.
METALWORK..... (Floor II, Room 22)	Cake basket, chocolate pot, and ewer, Sheffield Plate, English, nineteenth century .....	Lent by Comm. C. D. Stearns.
PRINTS, ENGRAVINGS, ETC..... (Wing H, Room 9)	Print, Tournament, by Lucas Cranach, German, dated 1509 .....	Lent by Dr. Bashford Dean.
TEXTILES .....	*Five brocades, Near Eastern, sixteenth century; two brocades, Persian, sixteenth century; six brocades, fifteenth century; piece of velvet, sixteenth century; two velvets and two brocades, seventeenth century; brocade, eighteenth century,—Italian; four fragments of tapestry, North French, about 1500; altar frontal, brocade, three borders, five panels of embroidery and two pieces of embroidery, sixteenth century; altar frontal, brocade, two border hangings, piece of velvet and border, seventeenth century; brocade, about 1700,—Spanish; border of embroidery, German (?), seventeenth century.....	Lent by Mrs. Charles T. Barney.
COSTUMES .....	*Portion of chasuble, fifteenth century; chasuble, cope with hood, two orphreys, dalmatic, and three apparels, sixteenth century; chasuble, stole, mantle, and burse, about 1700,—Spanish; chasuble, English, late fifteenth century .....	Lent by Mrs. Charles T. Barney.

\*Not yet placed on Exhibition.

## This image shows a blank page from a document. A dark vertical strip runs along the right edge, likely representing the binding or gutter of the book. In the upper-left corner, there is a small, faint circular mark, possibly a hole punch or a scanning artifact. The rest of the page is white and contains no text or other markings.



**THE BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART**  
FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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**PRIVILEGES.**—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

**ADMISSION**

**HOURS OF OPENING.**—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 1 P.M.

**PAY DAYS.**—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

**CHILDREN.**—Children under seven years of age are not admitted unless accompanied by an adult.

**PRIVILEGES.**—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

**COPYING.**—Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

**THE COLLECTIONS OF THE MUSEUM**

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

**EXPERT GUIDANCE**

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

**THE LIBRARY**

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

**PUBLICATIONS**

The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

**PHOTOGRAPHS ON SALE**

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

**RESTAURANT**

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.